

FLOWER PAINTING

IN

WATER COLOURS.

BY

EDWARD HULME, F.L.S., F.S.A.,

AUTHOR OF "FAMILIAR WILD FLOWERS" "FAMILIAR GARDEN FLOWERS" ETC.

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FLOWER PAINTING IN WATER COLOURS.

FLOWERS are in themselves so attractive, and may often be so readily obtained, even by dwellers in cities, that it is not surprising to find them so frequently made the subject of the amateur's endeavours. The study of the human figure must be prolonged and arduous before success may be even hoped for; the beauties of landscape, the glorious blue of the summer sky, flecked with the snowy clouds of noon, or the purple dome of evening barred with crimson and gold, the mantle of the departing sun,

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The Coloured Plates of Flowers are interleaved with Drawing Pages for the convenience of those who may like to make their copies opposite the originals

end, and should ever look forward to the time when, this preliminary study over, he may go himself directly to the natural forms and transfer their grace and delicacy for himself to paper. While it is always painful to point out to the young individual amateurs that come before one how imperfect their work often is, we may render good service if we here indicate that the delineation of plant form requires practice, knowledge, and study as much as anything else, and that a four petalled mallow, for example, is as much a monstrosity as a four toed foot. Those who would reach the goal of their endeavours must be content to follow the track of which it is the termination, and be willing to begin at the beginning instead of at the end; hence the brush should not be touched until full power of drawing is acquired. Many a beginner flatters himself that all will come right in the colouring, and that a sufficient superadding of pink will make the doubtful form before him amply recognisable as a rose; but, unfortunately for the careless and indifferent, this is not so, as the faults, visible enough before, only become intensified. Without investing upon any great amount of botanical knowledge, the salient features of plant structure can be so readily acquired, that no one attempting to delineate vegetable forms should be ignorant of them. "Our artists are so generally convinced of the truth of the Darwinian theory that they do not

always think it necessary to show any difference between the foliage of an elm or an oak and the gift books of Christmas have every page surrounded with laboriously engraved garlands of rose, shamrock, thistle, and forget-me not, without its being thought proper by the draughtsman or desirable by the public, even in the case of these uncommon flowers, to observe the real shape of the petals of any one of them. Matters have considerably mended since the greatest of modern art critics penned these scornful words, but there is yet sufficient truth in the passage to fully justify its quotation here. The foreshortening of leaves is a point that often presents considerable difficulty to beginners, and to avoid it they frequently endeavour to draw everything as if directly facing them, thus gives a flattened and pressed-out look that is altogether at variance with natural truth and beauty. The foliage of the rose of Sharon, one of our illustrations, is peculiarly flat and diagrammatic-looking in character, owing to all the leaves taking one general direction, but in almost all other plants, as in the fuchsia, snapdragon, musk mallow, or borage, all herein figured, it will be seen that the leaves leave the stems in various directions, some directly facing us, and others making various angles as they more or less recede from us. Great cleanliness of working is another essential point. When the student has attained a sufficient power of drawing to render the almost constant use of the indiarubber unnecessary, and thus avoids the disturbance of the surface of the paper, a roughening that is fatal to good work, he must also remember the more subtle mischief arising from unnecessary pressure of the hand upon the paper. A piece of hand paper should always be employed, as it is very annoying on attempting to colour to find that the paper refuses to take it owing to its greasy condition. A little ox gall mixed with the colours will overcome this difficulty, but the beginner will do well to remember that in this, as in all other cases, prevention is better than cure. Were it not that we have often seen students take hold of an old bit of newspaper or soiled envelope that has been carried in their pockets for a week or more, it would appear superfluous to remind our readers that the paper they employ to keep their work clean should itself be above suspicion. Many persons get into a way of trying their colours on their hand paper before applying them to their work, but this habit is by no means to be defended, as the hand may be placed on such trial colourings before they are dry, and then the risk of getting some of the colour on the drawing follows. Everything, in fact, must be kept scrupulously clean, the brushes must be thoroughly washed whenever a change of tint is necessary, and they must never be put away in a dirty state at the close of the sitting. Colour that can easily be removed from the brush while damp, is much more difficult to get rid of when it has dried. The brushes, too, should be carefully brought to a good point on being put aside at the end of the day. The water also should be changed as soon as fouled, it will be an economy of time, therefore, to have it in a somewhat large vessel, for an egg-cupful soils at the first dip, while a basinful may last out a sitting. It is no economy to work with inferior materials, and a judicious outlay at the beginning will be advantageously felt in all the subsequent work. Camel hair brushes are cheap in their first cost, but the sable-hair tools are far preferable, as they have not

the harshness in working that the others have, and with reasonable care they are very lasting. Water-colours are either prepared as moist colours or dry cakes. The former are much to be preferred, the increased strength and brilliancy of colour obtainable, and the ease with which the tints can be got, being a marked improvement on the irksome and time-consuming rubbing of the old-fashioned dry colours. Such colours are ordinarily supplied in little earthenware pans, or in tin tubes, the first being to our thinking much to be preferred, as it is at once seen what colour is contained in them, while the tube colours require us first to read their labels, secondly, to unscrew the caps, and thirdly, to replace them after we have squeezed out the required quantity of colour. As it is almost impossible to tell how much of any given colour we may require during a sitting, this squeezing out is often a rather wasteful process, and contrasts disadvantageously with the ease with which more or less of colour can be taken with the brush from the pan-colours. It is sometimes objected that while the colour squeezed from the tubes is absolutely pure in tint, that on the surface of the pan colours is often dirty, but as this defilement can only have arisen from the carelessness of the operator, the objection has no great value. It is scarcely fair to dip a brush that has a quantity of blue in it into the cake of yellow, and then object to the green tint that results. All moist colours are supplied either in whole or half-cakes, while one manufacturer even makes quarter-cakes, the cost being in harmony with the sub-division. If the colours are kept in a tin sketching box, the flaps of the box form the necessary space for mixing the tints, but in any case it will be found advisable to have some three or four earthenware tiles, those having slanting divisions being the best. It is a great disadvantage to be hampered for want of space for mixing, as the temptation is then often strong to make a tint do more work than legitimately falls to its share. As many little details will naturally suggest themselves as we pass the illustrations in review before us, we will pass from our more general remarks to their particular applications, and see how far we may be able, by a few hints on each illustration, to assist our readers in its reproduction.

CROCUS.—After firmly and clearly, but very lightly, outlining all the forms, it will be advisable to commence with the purple flowers. The general groundwork of colour of the left-hand blossom may be produced by the admixture of crimson lake and cobalt, the former predominating, as the purple has a decidedly reddish hue. The streakings and shadings may be added by a stronger tint of the same colour, care being taken not to make them too heavy looking, as even the shaded portions of a flower have great purity and richness of colour, a suggestion of delicacy of texture and translucence that must not be lost. The central yellow portion must be at first left white, for if painted over with the strong and rich purple of the rest of the flower, such a groundwork would destroy all the brilliancy of the yellow. The streaking of the bud may be given with the same purple, and the shades afterwards washed in, where necessary, over these markings by means of a little Payne's grey. The reflected lights on the upper curled back portions must be carefully preserved. The yellow crocus will require the

use of cadmium yellow, but we must warn those who are unaccustomed to the colour that it is a very powerful one, and if applied too heavily inclines to a rusty orange tint. In strong washes, too, its opaque nature comes out, and a little care will be necessary not to lose sight of the delicate drawing beneath.

SWEET-BRIAR.—It is always well to begin with the light and most delicate parts. While all our appliances are in perfect order, our brushes unsullied, our water still bright, and palettes still unspotted, we commence, therefore, with the delicate pink of the petals. We first lay an even tint of pale crimson lake over the whole flower, except its golden centre, and then work upon this the deeper shades of crimson and the delicate greyish blue seen here and there on the petals. The addition of a little cobalt to the crimson lake will give the tint we require, but in mixing it we must add a little more of the blue than at first sight appears quite necessary, as we must bear in mind that our grey has to be applied, not on a white surface, but one that is already rosy red. The mass of golden anthers in the centre of the flowers will require gamboge, cadmium, and Payne's grey in its various parts, and care must be taken not to define too accurately and rigidly the forms of which it is composed, as our desire is to convey the idea of a rich and complex mass that defies rather than courts analysis of its several parts. For the greyer portions of the foliage a very light wash of indigo may be employed, while those leaflets through which the light shines should be a rich full green, a mixture of Prussian blue and gamboge. For the darker shades, the addition of a little lamp-black to this mixture will be desirable. The glandular hairs here and there fringing the leaves and stem must not be omitted, as they are a very characteristic feature of the plant.

COMMON POPPY.—The brilliancy of these petals will probably suggest vermillion as the proper colour to use for their representation, but this pigment is of so opaque a nature that the result of its application in flower painting is always unsatisfactory, a combination of gamboge and crimson lake gives a colour as rich, and from its transparency, much more suitable to our purpose. The deeper shades may be produced by the addition of more crimson lake and a little sepia. The pale green centre of the blossom must be left white at first, but the red may be taken fearlessly over the part where we see the dark stamens, as their colour is so deep that we shall find no difficulty in painting them over the scarlet. In painting the darker parts of the petals great care must be taken to preserve the abrupt and angular character, as this suggests the characteristic crumpling of the blossom. In one or two places the shining and polished texture of the petals cause these to reflect the light sharply, and gives them a greyer texture, the use of a little Chinese white, combined with vermillion and Prussian blue, will give the effect required. The leaves of the poppy are thin in texture, and where they are not grey with the reflected light of day are a rich translucent green through its transmission. A very pale wash of indigo gives the grey portion, and a mixture of gamboge and Prussian blue the richer green.

BLACKTHORN.—Before commencing colouring, the outline of the flowers must be lightly and clearly indicated. In many cases we do not want to see an outline at all; we see none, for instance, to the fruit, as the colour itself sufficiently defines the forms, and so it would, too, in the case of the flowers, if our snowy blackthorn petals had a darker background to rest on; but in the case of white flowers on white paper it becomes impossible to dispense with it. In drawing the fruit, too, it must be noticed that some that turn directly towards us look circular, while those we see sideways are elliptical, or what is more frequently, though erroneously, called oval. The little stems and sepals of the flowers will require Indian yellow, burnt sienna, and sepia in their representation, and we see considerable trace of the use of these colours again in the foliage, touched as it is by the first frosts of autumn. The stamen heads, or anthers, may be painted in with a mixture of burnt sienna and crimson lake. All the stems are a dull dark grey, a combination of indigo, crimson lake and black, with here and there greener markings upon them. Prussian blue is ordinarily not a good colour to employ in purples, as it has a greenish tinge that unfits it for such a purpose, but the dark, sombre purple of the fruit may be produced by the mixture of this pigment with crimson lake, black being added to this tint for the darker portions. This darker colour must not be put on at once in a heavy mass, but by means of a cross hatching of lines. By this means the sense of roundness is more readily obtained, and the effect is richer than that produced by a merely flat wash of heavy colour.

INDIAN CRESS.—The flowers of this interesting and striking plant vary a great deal in tint, some being straw-colour, and others a clear, bright yellow, while our illustration gives us two other characteristic tints. The one of which we see the most should be painted in strongly with cadmium yellow, a slight touch of added vermilion giving some of the deeper tints, and the central markings on the three upper petals; while a little sepia may be added for the deepest shades. The few touches of brightest light will be best got by a mixture of cadmium and white, painted opaquely over the ground tint with a fine brush. The curious jagged fringing near the centre of the flower must be carefully painted round in expressing the dark central shade, not painted over and then recovered by the aid of opaque colour. The other flower has a ground colour of crimson lake and cadmium mixed together, the more deeply shaded portions being given in sepia and madder brown. These tints must not be passed over the greenish bases of the petals, or the clearer green of the sepals seen behind them. In painting the upper leaf, one-half may be first laid in with the pale greyish green, and the other half with the deep full green, and on each of these the necessary veinings and shades may be afterwards worked. The light grey may also be passed over the whole of the lower leaf, for though it is only wanted in a few places, it is too light in tint to injuriously affect the other tints that go over it, and if we only put it just where we wanted it the effect would be somewhat patchy at the junctions of the several tints.

SUCCORY.—We have already in our opening remarks dwelt upon the absolute necessity of perfect cleanliness in working if flower painting is to be successfully followed,

and never will our remarks have been felt to be more appropriate by the young student than in his endeavours to paint the delicate blossoms of the present plant, the succory, or chicory. Unless the paper be absolutely clean and free from grease, and unless the brushes be perfectly free from all contamination, and carry in themselves no suggestion of having been put away insufficiently cleansed, and unless the water be of sparkling purity, failure is already certain. The outlining of the present plant must be very clearly and sharply rendered, anything like a rough and heavy blacklead line would be not only fatal to the delicacy to be aimed at, but the portions of lead would work up into the tint and sully its purity. The ground tint for the flowers is made by the admixture of cobalt and a little rose madder. In all flower-painting in water colours the lighter tint should always be applied first, and then the darker tints and shades worked upon them. The brush used should be rather a fine one, as it will be noticed the highest lights are left pure white, and this white should be produced by leaving the paper, and not by opaque white paint. The masses of leaves and buds will require considerable care in drawing but their colouring will present no special difficulty. The slight hairiness of the foliage and the furrowing of the stem are points not to be overlooked, as all such details add to the *resemblance* of the work.

FUCHSIA.—In all flower painting great purity of colour should be striven after. Even our best attempts often fall painfully short of the perfect beauty of the natural colours. Let any one, for example, paint an orange lily or a scarlet poppy, and then place a petal of the natural flower on his work, and his brilliant cadmium or scarlet sinks into dirty yellow or rusty brown in the presence of the pure intensity of the colour of the real flowers. Many beginners are not sufficiently alive to the fact that a colour that is too dingy for its place can never be adequately heightened up by any subsequent working on, while a tint can at any time be easily toned down and quieted if we find it necessary. The upper part of the flowers of our fuchsia may be painted in carmine. This part of the flower is so glossy and polished in texture that we get strong reflections of light upon it, these may be added afterwards in opaque colour, very lightly and delicately applied. A little carmine, more cobalt, and most Chinese white will give the tint we want, but we must warn all beginners that tints mixed with white always have a way of drying much lighter than they appear when first put on, due allowance must, therefore, be made for this in the mixing. For the lower part of the flower the blue employed for the purple must be either cobalt or French blue or we shall not get it sufficiently pure in tint. For the rich warm green of the leaves Indian yellow will be found to be preferable to gamboge, and the liberal blending of crimson with the green in the margins and veinings must not be omitted.

ROSE OF SHARON.—Beginners always seem to find more trouble over yellow flowers than with any others, as the shaded portions, instead of suggesting shade at all, look merely like a dirty and blackened yellow applied here and there. Our present flower naturally suggests the use of gamboge, but we soon find when we endeavour by

its use to get as deep a tint as the one we here require that its gummy nature gives a very unpleasant gloss or shininess to the work. This not only looks unsatisfactory, but forms a most difficult ground to work upon, and we ourselves prefer to gain the necessary strength and richness of colour by using a little less of the gamboge, but adding to it a very slight touch of cadmium yellow. Some persons lay in all the shades first, and then apply a ground wash of yellow over the whole; but this is not satisfactory, as the shade tint often washes up a little into the yellow and sullies its brightness. It is better to lay the general ground of yellow over the whole first, and then lay in the shades with a mixture of sepia and lampblack, and then on these again very lightly hatch a few lines of cadmium. This gives a sombre richness that is very effective and suggestive. In painting the great mass of stamens, care must be taken not to make them too stiff. We wish to suggest not the methodical accuracy of the spokes of a wheel, but the rich complexity of form seen in their golden rays. The parts of the leaves that face directly to the light must be laid in very pale indigo just toned by a touch of black, while the general rich warm tint of the foliage may be best rendered by the use of Prussian blue and Indian yellow. Though somewhat elaborate-looking in detail, they will give no real difficulty to those who are willing to give the necessary care and time to them.

SNAPDRAGON.—The quaint rigidity and angularity of the flowers, and the look of sturdy decision about the stems and leaves must first be carefully got, and after these points are obtained we may begin to think about the colouring of our sketch. We commence with the blossoms, in accordance with the good rule of doing the most brilliant parts first, while everything is in its purest condition, brushes, slate, water, and our own inclination for the work all at their freshest and best. The first step will be to lay a good strong wash of crimson lake over the whole of the flowers except their yellow portions, and let us here say that many novices, in their fear of strong colour, often put on their tints too weakly, and then have to go over them a second time. This is not only double labour, but it is rather destructive of the sharp precision to outline that we sometimes want. A tint should be laid on to its true strength at once. A little purple madder and crimson lake combined will give the tint we require for the buds. The yellow portion may be laid in with gamboge, strengthened in the shaded portions by cadmium and burnt sienna, and the crimson lake applied into it where necessary to blend it with the rest of the flower. "Stippling," we may inform the novice, is the effect produced by working with a small brush and almost dry colour. It gives the dotted effect we see in the flower most to the left in our illustration. Though somewhat tedious, it is an admirable means of breaking one colour into another. "Hatching" is very similar, only the effect is produced by small lines instead of points of colour.

ESCHSCHOLZIA.—This gay and attractive plant, with a name as angular and suggestive of disfigurement as a "Spelling Book," or the distant examination of some

young aspirant desirous of daily serving his country from ten till four, is another very typical illustration of a brilliant yellow blossom. We have already, in our remarks on the rose of Sharon, referred to the difficulty that beginners often experience in such flowers, and in our suggestions then set forth we detail all that it is necessary for us to know in the present case. The only difference between the colouring of the plants is seen in the deep orange eye of the present species, but our readers will readily see that this effect can be at once produced by the careful hatching in of pure cadmium. This colour, a brilliant and deep yellow when applied in medium strength, dries a clear orange when put on more solidly, a quality that should be borne in mind by the student. It does not fully exhibit this until it dries, so that there is some little risk—and we speak from practical experience—that the yellow that we thought we were strengthening in its golden richness we have really been transforming into another tint altogether. In the opening bud, the direction of the shade tints must be observed, as we must preserve the idea of the crumpling up of the petals within their verdant cap. The green of the stems may best be rendered by the use of Indian yellow with Prussian blue. The blending of tints in the finely cut leaves will necessitate some care, and the application of our instructions on the *modus operandi* of stippling.

MUSK MALLOW—The present plant will require careful drawing before the colouring is attempted, both the flowers and leaves being rich in form. We feel that we cannot do better than here reiterate for the benefit of the novice the advice we have already given, as possibly by the time he reaches this point our earlier cautions may have faded somewhat from his memory. The point we would impress upon him is that it is hopeless to attempt colour work until the power of drawing is gained*. If the work be left faulty, the result cannot but be a failure, for no amount of pointing will bring matters right, on the other hand, if every endeavour be made to get accuracy of outline, the necessary rubbing out soils and ruffles the surface of the paper. The blossoms of the musk mallow are of a reddish purple, a colour that we may very well get by a combination of rose madder and cobalt, the blue being of course, only added in a very slight degree. Payne's grey, with a little rose madder, will give the shade tint. The dull dark green of the foliage will be best got by a mixture of yellow ochre and Prussian blue. The brighter greens, seen on both the light and dark side of the bud clusters, on the stem, and in some parts of the foliage, will be made with a mixture of gamboge and Prussian blue, a little black being added to the tint to give it the necessary depth and sombre character for the deepest touches of shade on the buds. The hairs must not be put in with black, as the effect would be too heavy and cutting. Payne's grey would be preferable. When one's brushes are not in first-rate order, and the hand firm and steady, it is often a better plan to use a fine steel pen for such parts, as any heaviness or blotching of colour would spoil everything.

* In our 'Marlborough Freehand Drawing Course, the forms are chiefly floral and give the necessary power of hand and eye.

BROOKLIME.—In drawing any leaves that have a cut or serrated edge, such as those of the present plant, or the foliage of the rose or abutilon, to be found elsewhere in the book, it is always a good plan for the beginner to commence his work by drawing first of all a general bounding line, and then cutting the serrations out afterwards. The general shape of the leaf is not then sacrificed. When this precaution is not taken, the novice bestows undue attention upon each separate item, forgetting that all are parts of one whole, and when he has been zigzagging some little time he finds that the general shape has somehow got wrong. It is also, we think, a good plan to begin with the central line, or mid rib of the leaf, first exercising great care in its direction. The flowers of the brooklime, it will be noticed, are bisymmetrical in character, only the two halves are alike, and here again a central line will prove of great advantage. As the plant is a dweller in moist places, it partakes of the general succulent habit of such plants, and the stem, it will be noted, increases rapidly in thickness. The light blue tint of the petals will be obtained by a very slight admixture of rose madder with cobalt, the deeper tint will require the use of French blue. The reddish purple of the young flower-buds and the duller purple of the upper part of the stem must not be overlooked. It will be seen, too, that the brightest lights on the glossy foliage are left plain white paper.

• **OLEANDER.**—The petals of the oleander blossoms will require very careful pencilling, in order that the sense of richness and plying of surface may be adequately given. The outline must be very fine and clear, but not by any means dark, as all we really want is a reliable guide line. Having got this, the tints will themselves mark one petal off from another, for if our readers will notice our drawing they will see that the juxtaposition of every petal with its neighbour is marked by a difference of tint, in no case do we find the same wash and strength of colour on either side of the outline. In nature, of course, we have no outline at all in the sense in which we use the word as draughtsmen, and the more nearly we can approach this in our work the better it will be. Rose madder, crimson lake, Payne's grey, and madder brown will all be required in the flowers, and in some few parts, where the colour is exceptionally intense, a little carmine will be found to give the necessary richness and brightness. The yellowish tint at the base of the bud will be gained by the use of cadmium yellow, and the hues of brightest light on the backs of some of the petals in the flower seen in side view must, as in the leaves of the brooklime, be left white paper. Any loading on of opaque Chinese white gives a heaviness that is very undesirable. The young shoots that rise above the flower that presents itself directly to us may be painted in almost entirely with brown pink, adding a touch of crimson lake here and there, and painting the shaded side in with sepia. Neither flower nor leaf call for any special explanation in detail, but we must impress most fully on our readers the necessity of bestowing abundant and painstaking care on them, or all suggestion of the beauty of modelling and colour of the natural forms will be lost. Success in the present case will in an especial degree only reward painstaking and sympathetic work.

BIRD'S FOOT TREFOIL.—The rich golden yellow of the blossoms of the bird's-foot trefoil will be most successfully rendered by adding a very small quantity of cadmium yellow to a larger amount of gamboge. Gamboge alone gives a somewhat greenish yellow, but the admixture of a little cadmium corrects this. The shades upon the blossoms may be laid in with a mixture of sepia and Payne's grey, the one being slightly too warm in tint, and the other too cold to stand alone, but blending together into the tint we require. The deeper tints of yellow on the flowers are produced by washing cadmium over the parts requiring it, while the scarlet lines in the centre of each flower will require a fine brush and the use of vermilion. We have already, while dealing with the poppy, objected to the use of vermilion in flower painting on account of its heavy opacity, but these qualities do not interfere with its use in small quantities. The young buds, it will be seen, are crimson, and crimson lake at once suggests itself for their representation, but as the buds grow and develop they become yellow, and the crimson tip becomes scarlet. Examples of the buds in each stage are before us. The general effect of both the stems and foliage is somewhat grey and sombre, and the greater part of them may at once be washed over with a pale tint compounded of Prussian blue and sepia, the shaded portions on the drying of the first wash, being worked upon it with a darker shade of the same colour. In a few places where the prevailing grey is exchanged for a dull green, we may use a combination of Prussian blue and yellow ochre. The hairs on the leaves and stems must be put in with a greenish grey of rather a light tint, or they will become too prominent.

BORAGE.—The quaint and brilliant blossoms of the borage are as richly and typically blue as those of any of our plants. The forget-me-not is as pure, but its delicate tint lacks the strength of the present plant, while others as strong in colour, as the hyacinth, or monkshood, have a considerable blending of purple in their blossoms, a blending that certainly makes them no less beautiful, though it throws the borage into greater prominence as one of the most beautiful of our purely blue flowers. French blue in its lighter shades has a slight tinge of warm colour in it, so that the ground work of our flower may advantageously be laid in with cobalt. Cobalt however, beautiful pigment as it is, lacks intensity, and for the deeper shades of our flowers we shall be glad to have recourse to French blue. The central portion of the flower is warmer in colour, and is in some parts pure crimson while in others it blends with the blue, and forms a rich purple. The French blue, of which we have more than once made mention, is sometimes called French ultramarine. The real ultramarine, a preparation from lapis-lazuli is a very expensive pigment, and the fictitious ultramarine is an attempt, and a very fairly successful one, to get something almost as good as the real thing at a more moderate price. Seven cakes of French blue can be bought for the cost of one of ultramarine, their respective prices being three shillings and twenty-one shillings a cake. French blue is a very powerful colour and works well, and to these good qualities may be added a third of equal value, its durability under fair conditions.

HEART'S-EASE OR PANSY.—We have already laid down the axiom that the proper mixing of colours is an experimental art that comes to one by practice rather than by any amount of verbal or written description. Were we to mention any combination of two or three colours to a class of pupils, and get them to mix it, probably no true results would be quite alike. A very marked illustration of the varieties possible may be seen in our pansy flower. For both the two upper and the two central petals we should make a mixture of crimson lake and cobalt; yet one is a deep claret colour, the other a delicate greyish blue. In the one case, of course, the crimson lake is the predominant colour, and in the other the cobalt; while in the first we paint the tint strongly on the paper, and in the second dilute it freely with water. The lower portion of the flower may be painted in with gamboge. The streaks on the yellow and on the pale blue purple parts of the flower are both put on with the same tint, though the underlying tint, and the juxtaposition in one case turns it to red, and in the other to purple. After all that we have already laid down in our remarks on the various leaves that have come before us, it is here superfluous to enlarge on the matter, as the example before us differs in treatment in no respect from several other examples that we may reasonably hope our readers have fully succeeded in representing.

FOXGLOVE.—Considerable care will be necessary in drawing the graceful pendulous bells of the foxglove flowers; one, it will be seen, almost directly faces us, and will present little or no difficulty in its delineation, but the others are all seen more or less at an angle, and the difficulties of perspective and foreshortening make themselves felt. In drawing the entire line of buds and blossoms it will be necessary, too, to observe the gradual and beautiful increase in form and development, a delicate point that gives truth to the drawing, but one which the novice may not improbably overlook. The green employed for the buds and leaf forms, or bracts as they would be termed by the botanist, is almost entirely a compound of Prussian blue and gamboge, a little black being added to it in the more deeply-shaded portions, while in one or two places the brighter lights are obtained either by leaving the white paper, or by the process technically known as "taking out," the one method giving a certain sharpness of definition, and the other a softness that is sometimes preferable. As we have not explained the process, we may in a few words do so. It is simply this, that while the colour is still wet, a dry brush is applied to the point where we desire to produce a lighter effect and the colour removed. This can be most successfully performed when the colour is slightly beginning to dry, as a greater softness is then produced. If we take out while the mass of colour is very wet a sharp edge results. The flowers of the foxglove are not pink, but purple, so that to the crimson lake that naturally suggests itself to our minds we must add a sufficiently large amount of cobalt to empurple the tint. In some parts of the flowers where the light shines through the blossoms the colour is more crimson, and may be painted in pure crimson lake. The white spots in the interior of the flower must be left as white paper, not put in afterwards with opaque or body-colour white.

POLYANTHUS—Having carefully sketched the head of flowers, each blossom will require a wash of pale cadmium over it. This may be taken over not only the yellow but the red portion of each blossom, but not over the calyx or green cup from which it springs. The orange scarlet tint may be made by a mixture of crimson lake and cadmium. Our reason for using this instead of vermilion may be seen in our remarks on the scarlet poppy. In mixing this tint it must be borne in mind that not only is the yellow we use a very powerful colour in itself, but that our mixture when prepared will be painted not on a white ground, but a deep yellow one, it will therefore be necessary to add a very considerable amount of the crimson lake to counteract the influence of the cadmium. A wash of sepia over the shaded portions of the yellow parts of the flowers will give them the necessary toning down, and the same pigment, with a little crimson lake in it to give it a little more richness, will be required for the shade tint on the red parts of the blossoms. In a few places on the flowers the light gives a purplish gloss. This effect must be added afterwards by applying a combination of crimson lake and Chinese white where required. This same tint may be employed for the stems, care being taken to make the tint a little darker than appears quite necessary, as all colours, as we have already seen, that are mixed with white become much lighter as they dry. The richly undulating surface of the leaf requires only patience and perseverance for its representation, and those who have gone thus far through the illustrations will find no difficulty in mixing the needful tints.

ROSE—The beauty of the rose makes its representation at all times an object of ambition with the amateur. Before commencing the painting it will be necessary to draw the petals very lightly, so that no harshness of line may mar the work and deprive it of the luscious softness of effect that is so beautiful a feature in the real rose. Each petal is really a separate study, and a lesson in foreshortening and perspective. Each petal, too, when we come to the colouring, requires thoughtful care and treatment, for while every individual leaf has its own distinctive light and shade, each forms but a part of the whole, and must exercise its due share, no more and no less, in the general effect of light and shade of the whole mass. The ground tint of the whole flower may be laid in with rose madder, while the stronger tints will call for the use of crimson lake. Some of the richer portions in the central part of the flower will necessitate the employment of carmine, while the darker and greyer portions will call for sepia brown madder, and cobalt in varying shades and blendings. The treatment of the foliage calls for no especial remark except that in those portions through which the light is transmitted the green must be of the purest and richest. The tint may be best got by the free use of gamboge aided by a little Prussian blue, the brushes and water being perfectly free from all that would sully the purity of the tint. Brown pink may be advantageously employed in the warmer tints of the stems and calyx. The whole subject will require great care for its satisfactory reproduction, and after the preliminary washes and ground tints a free use must be made of hatching and stippling, to get the delicate gradations of light and shade.

ABUTILON.—All that we have written as to the necessity of delicate outline in drawing the petals of the rose applies as fully to the representation of those of the abutilon, or of any other flower as delicate in form and tint. All beginners appear to find a difficulty in the adequate representation of white flowers, as the delicate shades of nature have a way, in the work of the novice, of looking like mere patches of dull colour. This ordinarily results from the thing being overdone, the refined change of tint in the real flower being lost sight of, and a mass of colour half a dozen times too strong for its work being put heavily on. Very pale lampblack will give the particular grey we here require, though in some flowers pale neutral tint or the admixture of cobalt, crimson lake, and a little black will make a better grey. The whole flower should first be painted in as though a pure white one, all the shades and veinings falling into their proper places, and when this is done, and the work thoroughly dry, the creamy tint we see on all but the highest lights should be washed on. This tint may be made by the admixture of gamboge with a little cadmium. The central mass of anthers will be painted in with pure cadmium, shaded with sepia. The warmer portions of the leaf will suggest the use of raw sienna, the other colours employed being gamboge, Prussian blue, and sepia. The stems of the flowers must show delicately but clearly in front of the leaf; care must, therefore, be taken not to let any leaf markings encroach upon them.





NO 1





CROCUS

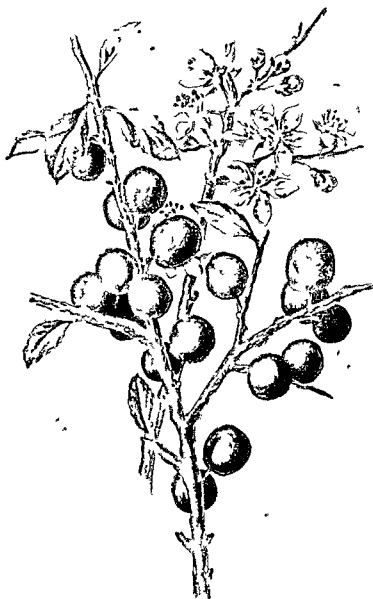


NO 3



SCARLET POPPY

NO 4



BLACKTHORN

NO 5



IND AN CRESS



NO. 6



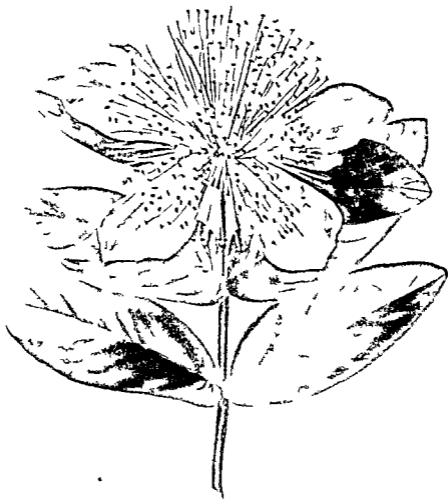
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NO 7



FUCHSIA

NO 8



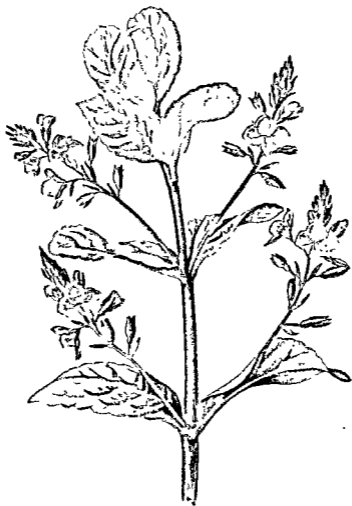
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NO 9



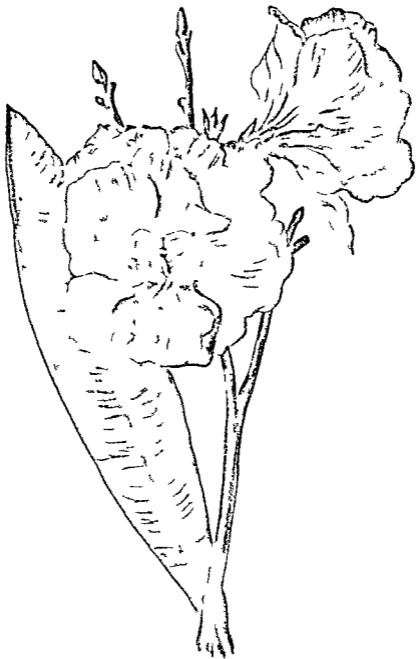
MUSK MALLOW

No. 10



ARDOULIE

NO. 11



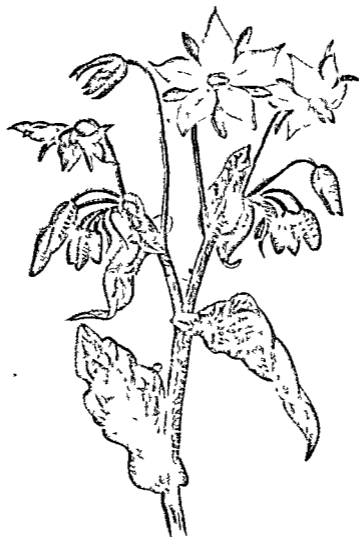
OLEANDER

NO 12



BIRDSFOOT TREFOIL

NO 13



NO 14



HEARTS EASE OR PANSY

NO 15



NO 16



POLYANTHUS

NO 17



C. L. T. D.

